

Twin Peaks on Saturday Night Live • Art of David Lynch

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Dream?
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Wrapped in Plastic

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2 Twin Peaks Outside of Twin Peaks

Better late than never: our fall reports on Twin Peaks-themed episodes of Saturday Night Live (featuring a satirical skit starring Mike Myers, Chris Farley, Phil Hartman, Kevin Nealon, Conan O'Brien, and others) and The Phil Donahue Show from 1990!

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Twin Peaks actors have been everywhere on TV!

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For years we have been chronicling Twin Peaks-related appearances on various talk and entertainment shows, but have never gone back and reported on appearances that occurred before *W*rapped in Plastic began. This time, we start out with two celebrities.

Twin Peaks outside of Twin Peaks

Kyle MacLachlan Hosts *Saturday Night Live* (9/29/90)

Kyle MacLachlan was the guest host on *Saturday Night Live* on September 29, 1990—the night before the second season premiere of *Twin Peaks*. MacLachlan appeared in a number of skits with the regular *SNL* cast—a cast that may have been one of the most talented assemblages of comedic talent in the history of *Saturday Night Live* (and that includes the original cast from the early seventies). Regulars on *SNL* during the 1990-1991 season included (among others) Dana Carvey, Mike Myers, Phil Hartman, Chris Rock, Dennis Miller, and Chris Farley. Writers (and featured players on the show) included such talents as Conan O'Brien and Al Franken. It is not surprising, then, that the MacLachlan episode of *SNL* was funny from beginning to end.

While we could take time to talk about all the skits featured on the show, we will limit our list to just the ones featuring MacLachlan.

MacLachlan first appears in the opening monologue. He introduces himself and mentions his work on *Blue Velvet* and *Twin Peaks*. Then he asks the audience if they have any questions for him. He receives a few basic questions about himself until an audience member asks, "Who killed Laura Palmer?" MacLachlan fields the question as if it were any other and casually says, "It's

Shelly-the-waitress, and we reveal it in the last episode." There are no other questions, and MacLachlan is about to start the show when a voice from the control room tells him he has a phone call. MacLachlan makes his way to the control room, where he learns that the call is from "David Lynch." MacLachlan innocently says hello and asks David if he is watching the show and what he thinks. Suddenly, MacLachlan hears Lynch "telling" at him (the voice is not really Lynch, but another actor). Lynch is furious that MacLachlan would reveal the identity of the killer. At first, MacLachlan tries to excuse his remarks, "He asked me—what was I supposed to do? Lie? They're gonna find out anyway." Lynch (a photo of whom is shown while he "yells") browbeats MacLachlan, who starts to respond, "Yes, sir." A mortified MacLachlan hangs up the phone and returns to the stage. He tells the audience he was "just making a joke" and that he would never reveal the killer: "Only a real idiot, who never wanted to work in Hollywood—and who deserves a real big spanking—would do something like that!" MacLachlan then introduces the musical guest and begins the show.

The opening monologue is funny for many obvious reasons: MacLachlan matter-of-factly reveals the killer, as if unaware of the magnitude of the secret. The identity of the killer is rather unlikely (although it is possible that Shelly could have been the killer, at this point just about everyone was a suspect on the show). Then Lynch, who in reality has a reputation as a gentle and

kind (albeit odd) individual, "screams" at MacLachlan! (Some may not have fully appreciated this part of the skit, but the idea that Lynch would get so furious is funny, even without the murderer's identity being an issue.)

MacLachlan appears next in a *Symphony* skit. He is a guest on the talk show with host Dieter (Mike Myers), where he discusses his job as the person who compiles the videos for "Germany's Funniest Home Videos."

MacLachlan next appears in the funniest skit on the show, a *Twin Peaks* parody. As we described in *W*TP 6, this skit is one of the best *Twin Peaks* parodies ever done. (In fact, it may be the best one of all). The skit (running eight minutes, forty-five seconds) succeeds on a number of levels. It works as a stand-alone comedy sketch, a hilarious parody of the first season of *Twin Peaks*, and a precise satire of the series.

Unlike many *SNL* skits, the *TP* parody tells a complete story (in other words it has a beginning, middle, and end). Often, sketches on *SNL* lose their way either by becoming repetitious or by ending too abruptly. Not so with the *TP* parody.

Cooper (MacLachlan) opens the sketch in his room at the Great Northern. In a monologue to Diane, Cooper provides all the minute details of his day, from his shower routine to the number of donuts he's consumed. Sheriff Truman (Kevin Nealon) bursts in to announce they have caught Laura Palmer's killer: "It was Leo. He just confessed." Cooper ignores him and this sets up the main premise of the skit:



MacLachlan says Shelly is Laura's killer.



MacLachlan gets a phone call—



—from an entangled "David Lynch."

**Saturday Night
Live
satirizes
Twin Peaks**



Cooper reports to Duane.



Trueman and Cooper discuss the case.



Leland thanks Cooper for solving the case.



Leland doesn't is grief.



Leo shows photos of the murder.



Cooper watches Audrey—



—as she ties a bow in her mouth.



Cooper proposes a rock-throwing test.



Leo asks Cooper about the confession notes.



Trueman reads the notes.



Native bids Cooper good-bye.



The Leg Lady says that Leo is the killer.



The Little Man From Another Place—



—inverts Cooper.



MacLachlan with Mike Myers



MacLachlan with Victoria Jackson



Chris Rock and MacLachlan



Dana Carvey, MacLachlan, and Phil Hartman



Title cards featuring MacLachlan



Cooper prefers to follow his own unusual methods of investigation—he does not want to accept the simple facts before him. He tells Truman, “Harry, in the FBI we are trained in one very important thing—to look beyond the obvious. Last night I had a dream [in which] I saw a hairless mouse holding a pitch fork and singing a song about caves.”

Deputy Andy (Conan O'Brien) arrives escorting a handcuffed Leo (Chris Farley). Leo is surly but admits to the murder. “I guess you heard I did it. I'm ready to do my time. Get me a beer!” Cooper refuses to accept the confession (“This certainly puts him high on the list of suspects”), but everyone else does. Leland (Phil Hartman) arrives to thank Cooper for catching the killer. “Now that it's over—I'm going to miss you!” Cooper tells Leland that Laura's killer is still at large. Leland breaks down and “dances” from the room in grief. Audrey (Victoria Jackson) comes in. She heard they caught Leo and wants to say good-bye to Cooper. She has brought him a gift but hasn't finished wrapping it. She gobbles up some red ribbon, then spits out a perfectly knotted bow!

Leo says he has pictures of the murder: “Here's me, about to kill her. Here's me, killing her. Here's me, wrapping her in plastic.” To rid himself of Leo, Cooper has an idea to throw a rock through the window: “If it breaks, Leo is innocent”. Cooper

throws the rock and (of course) the window shatters. Cooper quickly announces, “Leo, you're free to go.” Leo repeats his confession, then asks if Cooper received the notes he sent. Truman sees them on the desk and reads: “Dear Agent Cooper, why no response about me killing Laura Palmer? Are you still on the case? If not, please forward to proper authorities. Yours truly, Leo ‘the killer-of-Laura-Palmer’ Johnson.”

Nadine (Jan Hooks) interrupts. She knows the case is over and wants Cooper to bring her silent drupe runner to the pent office when he returns to Washington, D.C. Truman is ready to go, but Cooper still wants to hear from the Log Lady. Truman—actually Kevin Nealon—“breaks out” of the skit to announce that a visit from the Log Lady is impossible: “There are only two women left on *Saturday Night Live*, and we've already used them both up.” (In post-modernist terms of narrative, this is referred to as the “text referencing itself.” Irony is implicit because...ahh, never mind.)¹ Suddenly, the Log Lady appears (played

again by Hooks, who is “out of breath” from the quick costume change). The Log Lady tells Cooper, “My log says Leo did it.”

Truman starts to leave. Cooper, desperate, admits that Leo is the killer but tells Truman, “We still haven't figured out who shot me.” In a perfect punch line, Leo says, “I did! Geez! You saw me!”

Cooper is left alone. He reports to Dime, “I guess I'm going to be heading home several months earlier than I planned.” Then the door opens, and the Little Man from Another Place (Mike Myers) enters. In “backwards talk” (complete with subtitles) he consoles Cooper about the case: “Heard about Leo confessing. Tough break.” Cooper, dejected, goes to bed. The skit ends as the Little Mandances (to “Dance of the Dream Man” from the *Twin Peaks* soundtrack).

Obviously, the TP skit pokes fun at a number of the unusual and memorable elements from the first season of *Twin Peaks*: Cooper tells Diane details about everything he's done during the day (including the kind of towel he used after his

¹In fact, Nealon is referring to the absence of former JNL cast member Nora Dunn, who was not asked to return to the show for the new season. Dunn had boycotted the final episode of JNL the previous season because she objected to the crude comedy of guest host Andrew Dice Clay. The

controversy caused the musical guest for that same show—Sinéad O'Connor—to back out also. As a result, Juice Cruise appeared as one of the musical guests on Clay's show. Sinéad O'Connor ended up as a musical guest on the MacLachlan show.



More title cards



shower). Leo demands a beef (even though he is under arrest). Leland dances with grief (to which Cooper remarks, "His dancing is actually getting quite good"). Audrey ties the ribbon with her tongue (a delightful parody of her cherry-stem trick from the series). Cooper throws a rock (a mockery of Cooper's unusual rock-throwing methodology). These and other parts of the sketch acknowledge the already exaggerated nature of *Twin Peaks*, a show that was laced with idiosyncratic humor (tongue-tied cherry-stems and investigative rock-throwing) and over-the-top black comedy (a menacing Leo and a wailing Leland).

But the sketch also cleverly satirizes *Twin Peaks*. During the first season, viewers and critics acknowledged the slow, drawn-out nature of the show. In the back of their minds people wondered if the show had a plan, if the murderer would be revealed before too long. These concerns were voiced during *The Phil Donner Show* (see following report). By positioning Cooper as an agent who refuses to solve the case, the sketch reminds us of a potentially frustrating aspect of the series—that the murder has not yet been resolved. What's more, once it does get resolved, what will happen to Cooper? The *SNL* skit addresses these concerns and in so doing functions as a legitimate critique of the series.

Ironically, the *SNL* skit inadvertently works as a metaphor for a real situation. In the skit, Cooper doesn't want to leave *Twin Peaks*. He knows who the killer is, but he doesn't ever want to tell anyone. The same could be said for David Lynch who, when asked about the structure of the series, said, "The murder mystery was eventually to become the background story. We [were]

not going to solve the murder for a long time. The progress toward it, but never getting there, was what made us know all the people in *Twin Peaks*."² In effect, the Cooper in the skit is a surrogate David Lynch. He wants to stay in *Twin Peaks*, keep the murderer's identity a secret, and get to know all the people from the town.

The *SNL* *Twin Peaks* sketch is brilliant piece of comedy. It deftly incorporates many of the wonderful aspects of *Twin Peaks* while commenting on the nature of serial storytelling. Of course, the writers at *SNL* had a rich mine from which to draw material. No other show was as complex and astounding as *Twin Peaks*. It deserved to be "made-fun-of" well—and it was.

MacLachlan next appears briefly to introduce Sinead O'Connor.

MacLachlan appears later in a skit as the son of a proprietor (Mike Myers) who

owns a store called "All Things Scottish" (with the slogan, "If it's not Scottish, it's crap").

Later, MacLachlan introduces Sinead O'Connor for her second song.

MacLachlan appears briefly at the end of a skit in which executives at Atlantic Records pitch songs to the lead singer of 2 Live Crew (Chris Rock). MacLachlan plays a representative from the "Florida Coalition Against Pornographic Art." He despises 2 Live Crew but pitches a song idea, anyway.

In MacLachlan's final skit, he appears as a singing cowboy (along with Phil Hartman and Dana Carvey) who sings a plummy campfire song about the slaughter and processing of cattle. MacLachlan reveals himself to be country singer k. d. lang, at the end.

MacLachlan ends the shows with thanks to the cast and Sinead O'Connor and then says, "Good-bye" to the audience.



At right: Julie Cray performs "Falling" on the May 12, 1990 broadcast of *Saturday Night Live*.



Pegg Lipton



Phil Donahue with the cast



Mädchen Amick



Donahue shows Latta's photo.



Piper Laurie



The Twin Peaks cast on Donahue

Twin Peaks on Donahue

If you need evidence that the television landscape has changed in the past decade, look no further than the *Twin Peaks* episode of *The Phil Donahue Show* from May 21, 1990. Donahue devoted an entire hour of audience questions-and-answers with six of the show's actors (Sheri Lee, Eric Da Re, Mädchen Amick, Dana Ashbrook, Piper Laurie, and Pegg Lipton) as well as the show's co-creator and executive producer, Mark Frost. *Twin Peaks* was only six weeks old, but in that amount of time it had become a hit—at least by the standards of primetime television in an era when shifting demographics, decreased ratings, and increased media competition had network programmers reeling.

Anybody, *Twin Peaks* was one of the last "phenomenon" shows on network TV (we're talking solely of "fictional" programming, not the recent spate of "reality" shows which tend to be phenomena of a different sort). Today, it is hard to imagine a talk show (like *Donahue*) spending an hour discussing a new network TV drama. But Phil Donahue did, and watching it now, thirteen years later, one cannot help but feel nostalgia for a time when the fictional milieu of a television series could enter the cultural landscape and create a "buzz."

With that feeling of nostalgia also comes a bit of sadness: Donahue devoted his show to *Twin Peaks* at time when the series was at its

height. It was the hot thing on TV. The actors who starred in it were getting their big breaks. David Lynch was becoming a household name. Yet everything was about to change. The first season cliffhanger (aired just two days after Donahue's live broadcast) frustrated many viewers, as did the second-season premiere and the eventual resolution to the "who killed Laura Palmer?" mystery. The series lost focus too a while. Ratings fell. The show went on hiatus and most viewers forgot about it.

A year after the *Donahue* broadcast, *Twin Peaks* had been canceled.

The *Donahue* show freezes in time an instant when everything is going right for the series, its cast, and its creators. You can see it on the faces of Mädchen Amick and Dana Ashbrook. You can hear it in the contained enthusiasm of Mark Frost, who announced that the series had just been renewed. (This was news to the public—and to the cast.) So, yes, it's sad to know the good news won't last. But it is still fun to watch as the actors, Frost, and the audience share their excitement about *Twin Peaks*.

The format of the *Donahue* show was simple:



Phil Donahue and the audience asked questions of the guests while Donahue, as moderator, made sure the show didn't get bogged down on one subject and that each guest had a chance to speak.

During the first segment of the show the questions were pretty basic: How did you get your roles? What is it like to work with David Lynch? The cast expressed their enthusiasm for the show and their admiration of Lynch. (Piper Laurie explained that she felt a "special energy from David Lynch.")

During the second segment, Mark Frost joined the panel, and the questions and answers became more specific and interesting. At one point a questioner asked Frost about the whether they shot multiple endings, depending on whether the show got renewed or not. Frost answered, "The ending you will see on Wednesday night [May 23, 1990] is one of several that we worked on depending on whether we got picked up for the fall or not. I wanted to polish it off or not polish it off. They are working feverishly now to polish it off right now."

This is a fascinating answer and seems at



At right: the final scenes of the first-season finale, which editors worked on "feverishly" up to the last minute, according to Frost.



Dean Cainbrook



Eric Deez



Sherry Lee



Mark Frost

WHO KILLED LAURA PALMER?	
DR. JACOBY (PSYCHIATRIST)	31%
LEO JONHON (TRUCK DRIVER)	17%
JACQUES REMAULT (BARTENDER)	11%
BORRY BRIGGS (FOOTBALL PLAYER)	11%
JAMES HURLEY (MOTORCYCLIST)	8%
STILL ALIVE	6%
CATHERINE MARTEL (SAWMILL MGR.)	4%
BENJAMIN HORNE (HOTEL OWNER)	4%
SURVICE	3%
MR. PALMER (LAURA'S FATHER)	3%
DALE COOPER (F.B.I. AGENT)	1%
JOSIE PACKARD (SAWMILL OWNER)	1%

The Doubtful poll



Leo and Frost

odds with what Frost told us back in *EW* 9. When we asked him if the last episode was altered after ABC decided to renew the series, Frost said, "No. I was always planning to leave them with a cliffhanger—in fact, a massive cliffhanger."

When you think about it, however, Frost was probably right in both cases. The last episode was scripted and shot to provide a number of cliffhangers, and it is highly unlikely that it could have been altered to resolve all of these storylines. It is possible, though, that the episode could have provided some resolution to the Laura Palmer case. Who knows what dialogue we might have heard on the other end of Cooper's phone call had the series not been renewed? Perhaps Andy confirmed that Leo killed Laura. When the network renewed the series, Frost may have seen an opportunity to expand and explore the Laura Palmer mystery. As a result, dialogue was "reverbosely" changed (or added) and the mystery was explicitly "not polished off."

Frost fielded a number of other good questions, some about Cooper's dream, others

about the origin of the series and the writing of the episodes (Frost made sure to give credit to both Harley Peyton and Robert Engels). Then he got a question that, in retrospect, was a stunner. A woman asked, "Can you tell me if Laura's father killed Laura? Because that's my theory." Frost replied, "Definitely maybe." One wonders if Frost was worried that someone could so confidently predict LeLund to be the killer.

Two other exchanges were also fascinating. An audience member cautioned Frost that "some viewers may be turned off if the clues are not evident or are forgotten [by the writers.]" Frost admitted, "It's a danger." (And we know now that many clues were not evident and that, indeed, some were forgotten or altered as the second season got underway.) Donalisc picked up on this theme and asked how long the mystery would take to resolve, commenting, "You can't wait forever." Frost replied, "Agree. You won't be disappointed." At this moment in time, with everything going so well, Frost had reason to be confident. But the public was impatient, and the long summer of 1990 may

have been a speed bump in *Twin Peaks*'s smooth ride. Some people did end up disappointed.

The last segment of the show continued with questions. Some were tame ("Who on the panel is married?"), while others were more interesting ("Was it difficult to get the network to go along with *Twin Peaks*?" and, "Will there be a movie?"). One questioner asked Frost about the violence in the series, commenting that they appreciated that the series did not show Leo hunting Shelly with the soap. Frost remarked, "The violence is implicit. We don't need to see things like that." *Twin Peaks* would later be criticized for showing too much violence. David Lynch would take violence to an extreme (for network TV) when he graphically showed Bob beating and killing Madeleine Ferguson. It seems evident that on the issue of violence Mark Frost and David Lynch had differing opinions as to what audiences should be shown.

All in all, the *Twin Peaks* episode of *Doubtful* is fascinating, even years later. It is a unique time capsule that recalls the excitement of *Twin Peaks* and reminds us of the powerful spell the series cast on TV audiences in 1990.



All *Twin Peaks* photos © Twin Peaks Productions

The Japanese Twin Peaks Card Game



It has been twelve years since *Twin Peaks* aired on television, and we are still discovering unusual and rare merchandise related to the show. Much of this comes from Japan, where the show was a significant hit. Recently we happened across something called a *Twin Peaks Original Card Game*. Until now, we were familiar only with two board games—*The Twin Peaks Murder/Mystery Game* from the UK (see *WTP* 1) and the *Game of Twin Peaks* from Japan (see *WTP* 39). This new game was clearly something different. At first we thought it might be a standard deck of playing cards featuring *Twin Peaks* characters, but it appears to be something more.

We can't read Japanese, so we don't know the specific rules of the game. It resembles *UNO* because there are "skip" and "reverse" cards, as well as numbered cards of different colors. But that's where the resemblance ends. Unlike *UNO*, the

Japanese version also includes "hold," "lock," and "all change" cards. Most curious is the "Bob" card that is evidently dangerous and undesirable. (Oddly, all the cards are printed in English, while the rules are printed in Japanese.)

The card set comes with a small, illustrated instruction pamphlet that provides detailed rules of play. There also appears to be a summary card that provides a quick overview of the game on one side and what we think is a character-relationship chart on the other.

This is a handsomely produced game. The 60 cards comprising the game are all printed in full color and measure 2" X 3". The summary card is also in full color and measures 3.25" X 6.25". The cards and instructions are packaged in a black plastic video cassette case where all pieces are housed in a plastic insert tray. The *Twin Peaks Original Card Game*, manufactured by

Wiz Co., Ltd. in Japan in 1992 is one of the nicest pieces of *Twin Peaks* merchandise we've seen.

[If any of our readers can understand the instructions, we'd love to know how the game is actually supposed to be played.]

SKIP

Cherry Pie

**SKIP****REVERSE**

Doughnut

**REVERSE****ALL CHANGE**

The Giant

**ALL CHANGE****LOCK**

Little Man

**LOCK****HOLD**

Agent Dale Cooper

**HOLD****2**

Ed Hurley

2**2**

Norma Jennings

2**2**

Tommy "The Rock" Hill

2**2**

Lucy Moran

2**2**

Andy Brennan

2**2**

Nadine Hurley

2**-2**

The Log Lady

-2**-2**

Garband Briggs

-2**4**

Audrey Horne

**4****4**

Bobby Briggs

**4****4**

Madeline Ferguson

**4****4**

Denna Hayward

**4****4**

James Hurley

**4****4**

Shelly Johnson

**4****6**

Joelyn Packard

9

6



Pete Markill

9

6



Renett Paloski

9

6



Sarah Palmer

9

6



Blackie O'Reilly

9

6



Harold Smith

9

-6



Annie Blackburn

9-

-6



Harry S. Truman

9-

8

Jerry Hoene



8

8

Jean Renault



8

8

Jacques Renault



8

8

The waiter



8

8

Philip Michael Gerard



8

8

Dr. Lawrence Jacoby



8

10

Leland Palmer



01

10

Leo Johnson



01

10

Bank Jennings



01

10

Catherine Martell



01

20

Windem Earle



20

20

Benjamin Horne



20

BOB
CARD



Through the darkness of the night, the
the invisible hand is at work.
One character will help you find a path.
Eliminate with me.

Above: the Bob cards, which have an owl on the reverse side instead of the road scene. So
doesn't this make it obvious if you have one in your hand? Below: a card with simplified
game instructions. Bottom: a character chart.



TWIN PEAKS
TWIN PEAKS ORIGINAL CARD GAME



TWIN PEAKS

▲登場人物相関図▲
小島 秀雄の「 Twin Peaks」の登場人物の相関図。この図は、登場人物の関係を一目でわかるようにまとめたものである。



TWIN PEAKS STUFF FOR SALE!



Pictured above (L-R): WIP #5, Bravo TP Flyer, Bravo TP promo Card



Pictured above (L-R): Julie Cruise Promo CD, TP FWWT Promo Card, Meridian Soundtrack, Welcome to Twin Peaks

This is our first listing of Twin Peaks items since WIP 56 (over a year ago). A few items are stocked in depth, but most are one-of-a-kind. If you see something you want, don't delay! (Some of these items—the ones in which we have multiple copies—can be ordered online. Go to the Back Issues section at www.wrappedinplastic.com.)

Magazines

TV GUIDE (May 5, 1990) - Although not cover-featured, inside is an eight-page "Twin Peaks special report" that includes eight black-and-white photos. There's also a half-page Twin Peaks ad. The cover is wrinkled, but again it's not Peaks anyway. **\$10.00** (good+)

WRAPPED IN PLASTIC (#5; June 1993) - Catherine Coulson interview; Peaks/Blue Velvet connections; Peaks in Germany; and much more! 24 pages. **\$20.00** (fine)

Miscellaneous Items

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David Lynch's Dark Passages

From January 25 through April 20, 2003 the Reading Public Museum of Reading, Pennsylvania (www.readingpublicmuseum.org) featured an exhibit entitled "Dark Passages: The Art of David Lynch." The exhibit featured 38 works spanning from the years 1967 (when Lynch was a student at the Pennsylvania Academy of Art in Philadelphia) to 1999 and was made possible through the efforts of Dr. Robert P. Metzger, Director Emeritus of the Reading Public Museum. Nearly all of the pieces on display were borrowed from the private collection of Rodger Lapelle, owner of Lapelle Galleries of Philadelphia and Lynch's first art dealer. Dr. Metzger has spent a great deal of time researching artists who become filmmakers and spent several years attempting to organize this exhibit.

Perhaps the highlight of this exhibit was the sculptured film screen from the *Six Figures Getting Sick* film, consisting of a large wall with three sculpted faces, the ones cast from Lynch's own head. The screen itself is entitled *Six Men Throwing Up*. Unfortunately, the film portion was not available to be projected onto the sculptured screen, but it was still quite a treat to see. In addition to this piece, another from 1967 called *Men Throwing Up* was also on display. This time, a single sculptured head on a black background "vomits" onto a field of green horizontal lines. The face resembles those in the *Six Figures* piece and is probably also a cast of Lynch's head, though this is only a guess on my part. There is a lot of unidentifiable organic matter in the "vomit," which seems to be made up mostly of glue. The only distinguishable item appears to be feathers of some sort mixed in the glue near the mouth.

Only one other piece from 1967 was included in this exhibit, a drawing called *Stage With Perspective*. The drawing features a surreal landscape with many crosshatching lines leading to a horizon point amidst a mountainous terrain. Scattered along the flat plain are various tubular forms, tendril-like and seeming to reach up out of the ground, along with pyramidal and triangular shapes. In the sky are various forms, some of which resemble human organs. While this may have been an exercise in perspective, it shows Lynch's fascination with or-

ganic forms sprouting up from the ground as well as the internal processes of the human body.

Several paintings from 1968 show Lynch's continued fascination with mixing organic and other materials with the paint on the canvas. *Flying Bird With Cigarette Butts* features cigarette butts and cotton balls stuck to the dark canvas. A bird-like figure with human feet and painted toenails is the focus of the piece. There is a mixture here of humor and the grotesque, which of course figures largely in much of Lynch's film work. Another piece called *Figure On Stage With Growth* again uses cotton balls, but this time human hair also covers the bottom of the mostly black canvas. Rows of cotton balls fill much of the rest of the canvas, looking like rabbit's feet protruding from the painting. In some places, the cotton ball is missing, and instead there is a stream of red paint running down the canvas, seeming to be streams of blood. Finally, *Girl In the Window With Flowers*, perhaps the most conventional piece in the exhibit, features real decaying flowers that have been mixed into the acrylic paint on the canvas. In this painting, a ghostly figure with web-like white strands hanging from her face stares out a window into the darkness. An orange flowerpot sits on the windowsill containing the decaying flowers while the gold ring of the window shade pull is suspended above her, floating in the empty space.

Four other paintings from 1968 focus on Lynch's interest in the human form, disease, and organic phenomena. *Sick Men With Elephantine Arm* is an apt predecessor for Lynch's later *Elephant Man* film, combining the interest in vomiting from *Six Figures* with the disease of elephantitis. In this work, the figure's internal organs are visible and, again, vomit streams forth from the figure's face. This time, however, our attention is drawn to the figure's left arm, which is greatly deformed and enlarged. *Girl With Screaming Head* continues in this vein, with exposed organs and a greatly distorted figure, a breast being one of the few recognizable body parts. The most startling aspect of this figure is the mouth, which is stretched back like elastic, the jagged teeth creating a zipper-like effect.

Woman With Striped Leg seems to feature the same figure as the previous work, as the zipper mouth is again visible. This time, however, the focus is on tubular forms, most notably a large striped leg that seems greatly out of place amidst the more organic forms that make up the rest of the figure. In *Woman With Tree Branch*, the figure is even more distorted, with the body consisting of flowing drapes of flesh over tubular forms. One of these tubes appears to be a leg while the other delves into the tree branch of the title. Comparisons to the *Log Lady* of *Twin Peaks* enter one's mind when looking at this piece. One might also compare these figures to the surreal forms found in Salvador Dalí's work or note a Cubist influence, as many of the body parts seem to be rearranged in an unnatural way. The forms themselves, however, are very natural and organic, with much emphasis placed on the functioning of organs and the interconnecting tubes that support an organism.

Games, an etching from 1969, expands upon the organic growth motif and continues the same plant imagery that is found in Lynch's films, *The Alphabet* and *The Grandmother*. In this etching, a series of square frames surrounds a box of organic shapes that most notably contain sprouting leafy tendrils. Looking at this work, it is easy to realize that Lynch did, in fact, continue to use in his films the same images that intrigued him as a painter. While probably a coincidence, it is interesting to note that the design in the frames is a series of small rectangles, each containing a twin triangle motif that greatly resembles the *Twin Peaks* symbols found in owl cave in the series and on the ring in the film.

In *Erasing Mountains*, a lithograph from 1973, we again see a framing device, as the image is segmented into three areas, resembling a triptych. The left and right panels contain trees similar to those of Edward Gorey, while in the center panel a mountain explodes. The interior of the mountain strongly resembles human intestines, while the eruption forms a shell-like shape. The use of frames, panels, curtains, and stages continues in many of these works, further

by Andrew Prock

emphasizing the idea that these images are to perform or move somehow as if presented in a theatrical context.

Four works from 1974 were included in the exhibit. *Never Again*, a drawing, features a surface divided into 24 squares, each framed and containing a multitude of small dots. While the title of the work may suggest the tedious nature of its creation, the overall effect is that of a pleasing abstract pattern. *Grand Opening*, another drawing, is again presented in a three-panel format. The stage appears to be the focus of this work, as each panel contains curtain-like images that seem to open in the center panel, revealing a mysterious mountainous landscape. *Lipsizing the Bees*, a watercolor, again features multiple panels. The left panel contains a tree and a color prism, while the right panel contains two color prisms and a tree that is disintegrating. *The Third Ray* contains six panels with even more color. A light shines down from an orb in the uppermost panel, illuminating an organic form. Both of these pieces stand out as extremely colorful compared to the monotone nature of the rest of the exhibit. *Landscape With Light*, a mixed media work, uses color in a very effective manner. In this framed landscape, a star-like path winds its way into a mountainous terrain, ultimately leading to an opening of bright blue light. This piece creates a feeling of ascending out of the darkness and into the heavens.

The final early works included in this exhibition were from the period of 1979. *War Between the Shapes*, a watercolor, is an abstract field of inkblot forms and exploding shapes amidst a background wash of the colors of the rainbow. *Nude as Divine*, a photo drawing, is reminiscent of the Red Room in *Twin Peaks*. A nude woman sits on a sofa in a room with a zigzag patterned floor as what appears to be a smoking gun rests on a nearby stand. *Nude as Divine II* continues the story as the gun has apparently fired with a bullet trajectory traveling across the image and the woman's head disintegrating. The woman's body reclines on the sofa, while her spiritual body floats in the air above

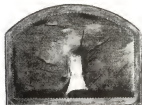
her, connected to the physical body by a kind of spiritual cord or tether. This series is interesting in light of the Red Room, suggesting that Lynch has had ideas about such a metaphysical place at least twenty years prior to *Twin Peaks*. It would seem that many recurring motifs began in the 1970s as evidenced by the appearance of the zigzag pattern on the floors of Henry's apartment building in *Eraserhead*.

A possible predecessor for the magician in *Mothballed Dr.* can be found in the "Mr. Jim" series of photo drawings of this same time period. In *Mr. Jim's House By the Sea*, a cathedral-like structure floats on the waves of a sea that is surrounded by flames. There are various shapes in the sky, similar to those found in *War Between the Shapes*. In the second part of the series, *Mr. Jim Does Three Magic Tricks Simultaneously*, we are introduced to Mr. Jim, who is apparently a magician. He stands on a curved stage with the famous zigzag floor pattern, wearing a suit and tie. There is a chair nearby with a different floor pattern underneath it, while a series of tubes run behind the man. At the left side of the stage is a large child's head with an open mouth. Three dogs are removing something from the open mouth. A smoke plume, similar to that seen in the magician sequence of *Mothballed Dr.*, rises out of a circle on the stage. In *Mr. Jim Levitates* and *Mr. Jim Levitates II*, the man floats at an angle above the ocean, while various strange forms seem to project forth

from his mind.

The remaining works were all from 1999, during the time when Lynch was a visiting artist for Tandem Press. Among these were two text paintings: *Ant, Bee, Tarantula*, a collagraph similar to some of the works included in the *Imagery* book, and *Eight Quarters*, a large piece that contains only a broken tree-like shape and the words "the eight quarters were sounding with noise and there was darkness everywhere." Finally, there were a series of twelve untitled photogravures, including two industrial scenes and one piece nearly identical to the *Man as Wire* in the *Imagery* book. The other nine images were desert scenes featuring tubular cactus forms, recalling the earlier works that focused on growing and sprouting tubes.

To see Lynch's art in person is a rare and insightful opportunity. While *Imagery* was a good starting point, it does not cover the full range of Lynch's artistic talents. The works in this exhibit from the 1960s and 1970s are vastly different from the later works with which we are more familiar and provide new insights into those later works, including his films. Since we now have access to Lynch's early short films, it would be nice to have a collection of his earlier artwork available as well. In the meantime, I would encourage anyone who enjoys Lynch's films to seek out art exhibitions such as this for a truly enlightening experience.

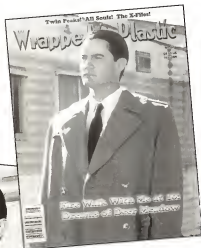


One of Lynch's 'Landscape With Light' 1974 mixed media. Courtesy of Hagley Library and Center for the Arts

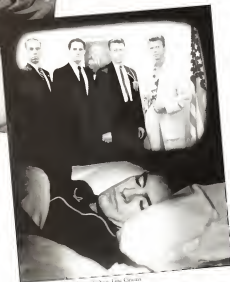
DARK PASSAGES: THE ART OF DAVID LYNCH

January 25 - April 20, 2003

Deer Meadow:
Not a Dream!
Not a Hoax!
Not an Imaginary Story!



WIP reader Marcelo E. Mazzanti challenges our theory that the first thirty minutes of *Fire Walk With Me* is actually Dale Cooper's dream (as described in *WIP* 60).



M.E. = Marcelo E. Mazzanti, New York City

Dear WTF,

The title of this letter is borrowed from blarbs found in old 60's comic books in which every time something important happened, readers discovered that the story was, in fact, a dream, or an "imaginary story," or, worse yet, a hoax (covers of comics sometimes portrayed shocking situations that had absolutely nothing to do with the story inside).

Of course, the "Dreams of Deer Meadow" article from *Wapped in Plastic 60* doesn't portray the first thirty minutes of *Fire Walk With Me* (the "Deer Meadow prologue") as a hoax or an imaginary story—but is it even a dream, as the article contends?

Here, I won't answer "yes" or "no." Indeed, you can't disprove something that hasn't been proved in the first place, which the article readily admits. In dealing with a subject like FFWM, it would be unfair to expect the article to give conclusive proof of its point.

In analyzing the works of David Lynch, dream interpretations have been important. Such an interpretation proves useful in *Mulholland Dr.* because what we see in the film doesn't make any sense taken at face value. A dream interpretation provides a better, more sensible, understanding of the work. But is this the case with *Fire Walk With Me*? Obviously not, since previous interpretations have been managed to give a satisfactory explanation of what's going on in the picture. The Deer Meadow prologue does not have to be a dream because nothing that we see in the series is contradicted by having an FBI agent other than Dale Cooper investigating Teresa Banks's murder.

A new theory should make the work richer, and I contend that the dream theory actually works in the opposite direction. It takes away some very interesting elements—some firmly rooted in the *Twin Peaks* series—thus impoverishing the purpose of the film.

I. The Windmills of your Mind

One of the most important elements in the series is the idea of circularity: things happen cyclically—literally cyclically. If we consider both Chet Desmond and Phillip Jeffries as "real" characters, we obtain a very interesting parallel between both of them and Dale Cooper. They all share a similar path and a fate:

First, they investigate an event (that may be Lodge-related) connected to a "Judy," a Teresa Banks, or a Laura Palmer. Second, they get too close to establishing a connection with the Lodge. Third, they eventually lose to the Lodge's "evil" force, fail to solve their cases, and literally disappear from the face of the earth. This cycle leads future agents to take similar paths and meet similar fates. Like the ring, the investigations themselves go round and round and never are truly solved. In no case are the evil forces prevented from acting again.

With Desmond and Jeffries as elements of Cooper's dream, however, Cooper only *re-enacts* events. Cooper fails to solve Teresa Banks's case, as he will later fail to solve Laura's. There's still a cyclical element, of course, but a much less powerful one.

II. A Dream within a Dream

The dream theory seems forced and overly-complicated. Supposedly, it was all born of Kyle MacLachlan's refusal to play a larger role in the movie. In the "theorized" solution, Lynch re-worked the prologue so that a dream would keep the story he originally intended but provide a new face to the Cooper character (Chet Desmond).

But the dream doesn't end when Desmond disappears—it goes a lot further. In fact, it ends up being two dreams, and possibly even *three*. The dream theory forces every mention of the word "dream" inside it (thus making it possible to say those mentions are clues provided by Lynch) and must be overly extended so that it can reconcile the fact that Desmond's disappearance is mentioned later in the film.

It's interesting to note that, from an editing standpoint, the fade to white (or black, as there are purportedly two versions of FFWM) after Desmond's disappearance would be the obvious choice to signal viewers that they are seeing the end of a dream. However, that can't be the case here, according to the dream theory. What does that imply? Did Lynch direct it in such an obscure way that we needed ten years and two more "dreamworld" films (if we consider half of *Lost Highway*) to be a dream, which isn't all that clear, either, so people could realize his intentions? I think that's stretching Lynch's obscurism to the point where, to justify some none-too-clear scenes we have to use even less clear devices. In other words, the solution is "worse" than

the problem; to solve the "arbitrariness" mentioned in the article we have to make use of a dream whose ending is even more arbitrary.

One has to wonder if Lynch really felt he needed Cooper that badly since his and Engels' solution of making Chet Desmond the investigator is perfectly satisfactory.

III. A Tale of Two Cities

Let's look at Deer Meadow in context. Dream or no dream, there is an evident intention in the prologue to make Deer Meadow a darker version of Twin Peaks. The parallels are obvious, numerous and widely accepted. The parallels extend to the characters of Laura Palmer and Teresa Banks—one was the homecoming queen loved (too much) by everyone, the other was a "drifter [who] nobody knew." The darkness of the prologue even extends to the way the Lodge is depicted; what we see of it in the film is more barren and eerie than the way it was in the series.

Isn't it logical, then, for the prologue to also have a sort of "counter-Cooper" (i.e., Chet Desmond)? In this way the whole prologue now contrasts with the television series—the town is less welcoming, the murder victim an unknown, and the visiting FBI agent a tougher and darker character.

Of course it's possible that Cooper *dreams* himself darker so as to suit the mood that "really" surrounded him in Deer Meadow, but this explanation seems much less tidy than one in which every character (plus the atmosphere of the town itself) being a darker version of what viewers saw on the series.

The article mentions that Desmond's dialogue is exactly the same as what was written for Cooper in the first draft of the screenplay. But a character is more than his lines; having Cooper's part portrayed by a new character ended up being, in this regard, more satisfying than what Lynch and Engels may have originally intended. (It is hard to imagine Dale Cooper playing practical jokes on Sam Stanley, for instance.)

As a side note, this idea could perfectly account for Lynch desecrating *Fire Walk With Me* as his most experimental work—it was a prequel that, for an important part of its running time, is exactly the opposite to what fans of the series expected.

IV. Alternate Realities

The article mentions a myriad of facts

that it claims support a dream interpretation. Surely, there must be something to so many of them. A lot to my own surprise I found I could argue against every one by giving alternate explanations which keep the movie going in a non-dream way. I'll comment here about the ones I think are most important.

a) *Without Cooper's involvement, there's little narrative room to devote to such close to the prologue.* Lynch and Engels may have not wanted to eliminate or drastically cut the prologue once MacLachlan pulled out. After all, it provides an innovative glimpse into the Twin Peaks universe. Dream or no dream, the prologue works extremely well, at least on an emotional level. What's more, by having Cooper investigate Desmond's disappearance, the narrative provides Cooper with enough evidence to at least have an *intuition* about the meaning of the Owl Cave ring.

b) *Cooper plays a minor and passive role if the prologue is considered "reality."* The essay in *WTP 60* argues that, in a non-dream interpretation, Cooper's investigation turns out to be fruitless. But, with the dream theory, Cooper's investigation is even more fruitless! Sure, he gets more results by doubling his work, but ultimately he fails two times instead of one. Let's remember that, according to the dream theory, Desmond disappears because Dale has no more need for him. In other words, Desmond has failed to solve Teresa Banks' murder just as Cooper did.

c) *Dreams have always been very important in the Twin Peaks universes.* An undeniable argument can be turned against the dream theory: there is an enormous difference between the way dreams are depicted in the series and the way they are purportedly depicted in prologue of the movie. In the series dreams are a means of travel, a way to tap into the Lodge. There are no surrogate characters, and what we see is what happens. This is exactly what happens in Phillip Jeffries' flashback (when not using the dream theory).

d) *The use of doubling—things in pairs, or things repeated twice, are ubiquitous signs of a dream logic.* Thus I find to be maybe the most unfortunate argument in the article. Dou-

bling is used a lot by Lynch (especially in the series) and in most instances it has nothing to do with dreaming. Laura and Maddy are doubles, Heidi's line from the pilot is repeated in the last episode, etc. There are many examples of this. Using the fact that Gordon Cole has two secretaries in order to support a dream theory is, in my opinion, really stretching it.

e) *The blue rose is dream imagery, proven by the fact that it was not mentioned in the first draft of the screenplay.* There are so many interpretations for this that one more doesn't hurt. Remember, many elements of the film (like the Blue Rose) were not present in that first draft (such as the angels, the boy with the mask, etc.). The inclusion of these elements illustrates the organic way Lynch creates a film. (And, of course, the article itself is hesitant to conclude that the blue rose is a symbol created by Cooper's subconscious.)

f) *The investigation of two dream characters in the dream, such as Carl Rodd and Phillip Jeffries.* This idea doesn't really work in favor of the dream theory since it makes the dream less cohesive and even more muddled.

g) *Jeffries' "we live inside a dream" line.* This sentence can be easily interpreted in a different way from the one the article pro-

poses. It's more plausible to equate Cooper with the coffee in the Red Room as it changes states of matter (according to the speed at which its molecules are moving).

Similarly, Cooper's mention of "the dream I told you about" doesn't necessarily mean he's referring to what we, as viewers, have seen before, or that he's allegedly still inside another dream.

h) *The notion that supernatural phenomena is subjective in the series.* According to this idea, the fact that Jeffries shows up at FBI headquarters and is seen by three different people is inconsistent with the way phenomena are subjectively presented in the series. Of course, this depends on what is considered supernatural. For instance, Jeffries' appearance seems akin to the "shaking hands" phenomenon in the last few episodes—a phenomenon that was objective and shared.

V. On the Other Hand...

I did find two instances in which the article made very interesting points even for a non-believer like myself, although I don't find that these two arguments alone support the whole idea of the dream theory.

First, and most obvious, is the situation with Albert. Certainly, if he witnesses

Jeffries' disappearance, one would wonder why he is so dismissive of phenomena in the series. To this I can only say that, regardless of what he's seen, Albert's nature is still to act like Dana Scully on *The X-Files*—the logical comes first, and one strange event doesn't immediately make him a believer. (Or, alternatively, this "inconsistency" was a small price to pay by Lynch and Engels to have the story they wanted.)

Second, there are interesting parallels between

events in the first part of the film, and those in Laura's dream later in the film. Of course, as I maintain that the dream theory is already arbitrary, particularly in regard to where it ends, those parallels don't mean much. But it really is an intriguing notion.

VI. Parting Thoughts

We've been presented with a bold new interpretation of the events on the first part of *Film Wake Up Mr. For*. For a new theory of such importance to be accepted, some ba-



Cooper tells Cole that he's worried about a dream he had.

poses. One thing is clear from the series: the way to enter the Lodge is through dreams. So, from Jeffries' point-of-view is someone possibly "kidnapped" into the Lodge, they (he and the other entities in the convenience store) do, indeed, live inside a dream.

What's more, Cooper's doubled presence in front of the security camera is not necessarily a case of dream doubling, but the possible notion of time going wild whenever there is "Lodge activity." In this sense,

sic criteria should be fulfilled (it's not enough that "it can be"; almost anything *can* be). The theory does not explain something that remained previously unexplained, it does not provide more insight into the meaning of the film as a whole, and it does not deliver proof that the "common interpretation" may be obsolete. Many pieces of data are provided but all of them fail to convince, and certainly these things don't work by accumulation. What's more, the theory itself originates in the "explanation" for another film [Mulholland Dr.], and I don't believe that with Lynch there is a universal translator.

Finally, even considering that the theory comes from a reputable source such as *Wrapped in Plastic* and that many people who are serious experts in *Twain Peaks* firmly believe it, I have one thing clear in my mind: Be it right or wrong, the previously accepted, common interpretation of *Fire Walk With Me* makes the film a richer work. Marcelo E. Mazzanti
June 2003

John Thorne responds:

Thanks for your letter, Marcelo. I have a few specifics points to make before I provide a general response to your letter. As you see, I've organized your letter into numbered sections to make my reply easy to follow. So, without further ado:

I. The Windmills of Your Mind:

Yes, a cyclic pattern can be assumed from evidence presented in the film, but we do not have any hard facts. We know next to nothing about Jeffries and "Judy." Yes, Jeffries should have investigated the death of Judy. But how do we know for certain? If we look at FWWM as a stand-alone work, then we cannot deduce any pattern. In the film, all we see is Desmond's failure to complete the Banks case. We do not see Cooper "jail" at Laura's case (we have to go outside the film—to the series—for that information), nor do we get any substantive information to explain the relationship between Cooper and Judy. It is an intriguing theory, but it ultimately makes FWWM nothing more than a puzzle in a larger puzzle. Was this Lynch's intent when he made the film?

II. A Dream Within a Dream: Sure,

it might make more sense for the dream to end with the disappearance of Jeffries. If Lynch had intended to make the prologue a dream from the start (during the writing of the script) he might have shot and edited it that way. But as I argue in the essay, Lynch likely transformed the prologue into "dream" much later in the creative process. I think the Desmond sequences were probably shot with a

"reality" interpretation in mind, but, dissatisfied with this approach, Lynch found a way to change the prologue during the editing process. There is no doubt that Lynch made many significant changes to the prologue after principal photography was complete. If bank scenes are cut, others are shifted around, and new lines of dialogue are added. Why did Lynch need to make these changes if the scripted "reality" version already worked?

IV, b: "Cooper's investigation is even more fruitless in the dream version." Here, I hotly disagree. One of the main points I tried to make in the essay was that a dream interpretation restores Cooper's presence to the film. As you know, Cooper was supposed to play a prominent part in the original version. There was a reason for this—Cooper was supposed to gain insight into the forces



Philip Jeffries: "We live inside a dream."

and events that would surround Laura Proctor later in the film. Given the final cut of *Fire Walk With Me* (and taking the film "at face value"), one might conclude that Clint Desmond or Philip Jeffries should have that significant conversation to Laura. After all, both characters arguably have exposure to the same forces from the Lodge (or Red Room) that Laura will later encounter. But that is not the case in FWWM. It is Cooper who appears to Laura in her dream and after her death, not Clint Desmond or Philip Jeffries. Yet, we can go to the series to explore why Cooper becomes this important presence, but the original version of the script didn't expect us to. There, Cooper's conversations to Laura were clearly established. By reestablishing the prologue as Cooper's dream, however, Lynch deftly and daringly restores these conversations. It doesn't matter that Cooper failed to "solve" the Teresa Banks

murder in "reality." In his dream he revisits and reworks the case in ways that allow his subconscious to open to new possibilities and new kinds of information. In effect, Cooper grows and changes in *Fire Walk With Me*. His character actually has a story arc. One can argue that in the dream version of the prologue Cooper "becomes" the character we see in *Twain Peaks*. Thus, for me, makes the film a tremendously rich experience.

IV, c: Doubtful does not imply dream: You are right when you say that doubting occurs in the series (though we have to be careful not to confuse doubting with cycles, which, as you mention, do occur in the show). You also make a good point about Gordon Cole's secretaries. I may have been stretching things with this example. Still, there is an unusual amount of doubting going on in the prologue, whereas doubting is virtually non-existent in the rest of the film. In fact, I cannot think of one example of doubting occurring in the last two hours of FWWM, (though I may not have looked hard enough). So why is there so much in the prologue? You haven't given me a reason. I maintain it is one signal (out of many) that the prologue is a dream.

IV, g: Jeffries: "We live inside a dream." Here I agree that entry to the Lodge (or Red Room) occurs through dreams. So, if Jeffries has been "kidnapped" into the Lodge through a dream, one still has to ask, "where dream?" (I assume that if has been kidnapped, he cannot be in his own dream.)

Lynch seems to be providing some critical clues in this section of the film. The whole sequence emphasizes the importance of dreams, especially when Cooper tells Cole he is worried about "that dream I told you about." Why does Lynch include this line? What does it tell us? The only thing we can say for sure is that Cooper had a dream, and that it concerns him. We cannot know what happened in his dream. No doubt, there are many valid assumptions we can make about the content of his dream. For example, good arguments can be made that Cooper's subsequent actions in front of the security camera are related to this dream. But, in the end, this is all guess-work. We only know that Cooper had a dream. He witnesses this dream almost immediately after we see Desmond disappear. Jeffries soon tells us that "they" live inside a dream. I am connecting these dots and contending that Cooper had a meaningful dream and that we are still witnessing that dream as it unfolds. (I like your observation about "their going wild" and how you connected it to the coffee in the Red Room, however.)

V. On the Other Hand (Contradiction in Albert's character): Lynch and Engels had carefully scripted the Jeffries scene so that Albert would not witness Jeffries disappear. (As I explain in the essay, the script has Albert having the room

before Jeffries disappears.) But Lynch rejected this careful scripting when he edited the scene. Why would Lynch make as pay any price for an "inconsistency" he originally planned to avoid?

My Final Comments:

One of things that had always bothered me about *Fire Walk With Me* was the sense that the film was incomplete and unbalanced. The majority of the film is about the last seven days of Laura Palmer's life, but then there is that first thirty minutes which, at best, seems tangentially related to the rest of the film.

Lynch and Engels do a remarkable job of integrating Laura and Leland's story with the story of Teresa Bowles but are already aware about some of these connections from the series (for example, we know that Leland had killed Teresa). However, the Deer Meadow prologue, as it appears in the film, implies much more. Lynch deliberately introduces a number of cryptic and baffling elements that do not originate in the series and do not appear again in the film. On the surface, one might think that Lynch had gotten a little sloppy about how he made the film (I'm sure away critics felt that way), or that, like *Dune*, the vast backstory of *Twin Peaks* became too unwieldy to satisfactorily incorporate. But neither of these arguments holds up. Lynch is not a sloppy filmmaker, and he did not have to include two *Twin Peaks* backstories into a film that didn't require it. So what purpose does the Deer Meadow prologue serve?

One of the advantages to the Deer Meadow dream theory is that it allows *Fire Walk With Me* to be viewed as a balanced work (even though the film remains difficult). If we consider Dale Cooper as a dreaming presence in the prologue, he regains the narrative importance he lost when Kyle MacLachlan hosted his involvement in the film. What's more, many of the baffling elements of the film (elements that Lynch must have realized were new to—and possibly even incompatible with—the existing narrative) can be explained with a dream theory.

You have done a good job showing how each individual piece of evidence I used in the dream essay can be viewed with a new dream interpretation. I agree that they can be. But you call this the "conscious interpretation," and while it may be, this interpretation still cannot unify all the disparate elements found in the film. Under this interpretation I still find FWWM to be a loose collection of

pieces. I fail to see how it makes the film a "richer work."

How does the "conscious interpretation" answer these questions:

1) What is the Blue Room (and why does it not appear in the series or later in the film)?

2) What does Carl Rodd mean when he says he has "gone places"? Why does Chet Desmond ask inquirers further as to what Rodd is talking about? (In effect, why does this scene just end in the middle?)

3) What does it mean when Phillip Jeffries says "we live inside a dream"? No matter what interpretation we give to it, the line still begs the question, "Where does it?"

4) How does Cooper's gain knowledge of the



Chet Desmond: the dream-self of Dale Cooper

ring in order to warn Laura in her dream? Cooper either knows about the ring in some sense that exists outside the film and series (which implies sloppy storytelling on Lynch's part), or he somehow learns about the ring in the film.

5) What happened to Chet Desmond? Did Lynch expect us to wait for another film to learn the answer to this question? Could Lynch be certain he would get the opportunity to make another *Twin Peaks* movie? There is no doubt that "Chet Desmond" is an important part of the story, but he simply vanishes from the film. Shouldn't a stand-alone film provide more explanation regarding his disappearance?

All of these questions result from changes made to the prologue after Kyle MacLachlan pulled out of the film. Why would Lynch make so many seemingly unnecessary changes? I contend that he did so because he was altering the tone and purpose of the prologue. If we consider FWWM a stand-alone work (and Lynch claims he intended it to be that way) then the film's narrow cathexis need to be explained on the body of film. The dream theory allows for this. There may be other theories

that do so, too, but I haven't considered any yet.

Marcelo responds:

Many thanks for your comments. You certainly make a strong case! A few additions and answers on my part:

I. It's true that we cannot deduce a pattern just from the film. I consider FWWM to be both a stand-alone work (since its main points can be understood, as many people who've seen it prior to the series acknowledge) and a piece in a larger puzzle. This is no mean feat.

II. Severe changes in editing, deletion of whole scenes, etc., can be found in other works by Lynch too, notably *Blue Velvet*.

IV, b. I mentioned Cooper's investigation being more fruitless with the dream version, in the sense that he ends up failing in two murder investigations instead of one. But of course the dream theory allows for more of a presence by Cooper.

IV, d. The doublings in the first part may be interpreted to accentuate the idea that the whole of Deer Meadow is a (distorted) double of *Twin Peaks* itself.

IV, g. Jeffries says, "It was a dream. We live inside a dream." In other words, it began as a dream then turned out to be much more. (The same could be said for Cooper's dream from episode 1002.) It could easily have started (from Jeffries' point of view) as one of his own dreams. Or maybe he's commenting on the "dual reality" nature of the Lodge.

V. Albert's character works perfectly as a counterpoint to Cooper and Cole. This is true in general and also in this particular scene. Lynch and Engels may have felt that such a counterpoint was needed, and, because it was important, it more than made up for the inconsistency in his character. This inconsistency is, I think, much less severe than the article states (which I mentioned in my letter).

As to your final comments: While I agree that the dream theory would make Cooper a more developed character, by not using it we get a more developed story in terms of the cyclic nature of events—which I think we agree is a big theme in *Twin Peaks*.

By having a prologue such as the one in *Deer Meadow*, this results in enormous dramatic intensity: the victim, town and investigator couldn't be more opposite of what we know from *Tate Parker* (the series), yet *exactly the same things happen*. This strongly increases the dramatic inevitability of events.

As for your specific questions, the ones I've still not answered I address here:

1) I can't add anything to the meaning of the blue rose that hasn't been mentioned before. Whether it's just a symbol of unexplained phenomena or a more lyrical reference (which I personally favor), I don't think the dream theory helps much, since

we still have to make an additional interpretation of the blue rose.

2) I take Rockl's comment as simple justification of himself and his present choice of lifestyle to Desmond and Stanley, to whom he has appeared as a tougher character.

4) The Cooper who talks to Laura doesn't know about the ring, but he does know about its symbol. We see an extreme close-up of it. This was deliberate; it helps us, as viewers, make the connection [to Owl Cave].

5) I don't think the film should provide an explanation for Desmond's disappear-

ance. As with the dream theory, *the film* has no more need for him. This is consistent with the way Lynch deals with some characters in other films.

Of course, the majority of these answers need an acceptance of the notion I mentioned at the beginning: that *FWM* is both a stand-alone work and a piece in a larger puzzle. If it can't be both, I agree that further interpretation is sorely needed. And I, too, don't know of another interpretation that ties things up as much as the dream theory.



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Hi, friends of WTP,

I am an old reader of your mag. I recently read the book *Before I Wake* by Mark Frost. I hope that you do a review of this novel; it is an excellent thriller.

I recently found this interesting interview with Mark Frost in the web: http://www.lukeford.net/profiles/profiles/mark_frost.htm

He said a curious thing about *Malibond Drive*:

Mark: "It started as a conversation David and I were having about a sequel to *Twin Peaks*. We wanted to take the Audrey Horne character, played by Sherilyn Fenn, to Hollywood. I proposed *Malibond Drive*, which I lived on, as a ride. He sold it as a pilot to ABC and then convinced the French that if he shot 45 more minutes, he could make something out of it. I haven't seen it. I heard it was a mess. I knew that the pilot was a mess."

Hmmmm, sounds very strange, but maybe you can ask to Frost about this.

Congratulations on the interview for the *Aryan Twin Peaks* DVD. Despite the drawbacks, it was my favorite extra.

Javier Valencia
 Barcelona, Spain
 e-mail

Thanks, Javier. We checked out the Frost interview online. We'd have to know which version of the pilot he saw. If he was the chopped-up ninety-minute version, no doubt Lynch would agree with his assessment. Lynch himself described it this way: "Having that butchered version go out...it's like an accident. Some people love to see a sad, bad traffic accident, and that's what they'll see as ABC. I hope we see another." (New Yorker, Sept. 6, 1999, page 67.)

We've always intended to review *Before I Wake*, but it's just one of those things that we've never gotten around to doing. We'll get to it one of these days.

Hello WTP,

just a couple of things relating to

Madchen Amick. First, a bit of news. Second, a bit of a rant.

Scenes of the Crime (co-starring Jeff Bridges and Noah Wyle) has finally secured a release of sorts. It premiered on the Starz movie network (never heard of it) June 28th. It's odd that the film should receive such an understated release. It received very positive reviews in *Variety* and *The Hollywood Reporter*. I guess the market place is so overloaded these days that films that may have secured a theatrical release ten years ago now struggle to be released even direct to video/DVD. Madchen plays the co-owner of a 7/11 who gets caught up in a stand-off between some rival gangsters, situated in the back of a van parked nearby.

As I feared, the new FX show *Lucky* that Madchen should have been in is turning out to be a critical and ratings success. I am genuinely endeared to the concept of *Lucky* (which rarely happens with any of Madchen's other work), so I truly believe that this was a rare opportunity for Madchen that she badly missed. The likelihood of her becoming involved in anything as interesting and successful as *Lucky* in the next few years seems unlikely, but I look forward to being proved wrong. I also appreciate that there was no advantage in her playing a character that she does not like (probably for years to come), even if it meant being in a hit TV show.

I do know that Madchen recently changed her agent and manager. She is now represented by the William Morris Agency, and managed by a small firm recently co-formed by Marc Epstein (manager to Nicole Kidman and David Duchovny). As to whether either of these changes will affect the direction of her career for the better, only time will tell. But I hope so!

Thanks,
 David Lewis
 e-mail

Dear Craig & John:

On eBay there are quite a lot of DVDs up for auction claiming to be the longest versions of Lynch's *Dune*. I was just won-

dering what your thoughts were concerning them.

Thanks,
 Vincent Rincon Rodriguez
 e-mail

We don't have a copy of the DVD, but we assume it's the version that originally aired on the Sci-Fi Channel in which deleted scenes were added to Lynch's theatrical release in an attempt to flesh out the story. There is a voice-over introductory section illustrated with paintings that seems to go on forever and just muddles up the story even more. However, this version does give viewers an opportunity to see some scenes that Lynch filmed that were not included in the shorter version.

Dear WTP:

I enjoyed your Chris Isaak issue very much, having been a fan of his for some time. I saw him in concert in the mad-minutes in my decidedly Lynchian hometown of Spokane, Washington. He told the audience that his previous appearance in Spokane had been in the eighties warning up for, of all people, the Thompson Twins!

One odd Isaak-Lynch connection that went unnoticed in your issue was the inclusion of an Isaak song in the original pilot script of *Malibond Dr*. According to that script, Chris's "Except the New Girl" was to be featured in the soundtrack just after the moment when Betty Elms and Adam Keshler lock eyes. As Betty hurries away from the set and out the door, Isaak's song comes in over the Connie Stevens tune "Sixteen Reasons," which Camilla Rhodes has been lip-synching. The "Isak song," as the script then calls it, continues to play as the scene shifts to Betty's taxi arriving in front of the Havenhurst Apartments, then segues into the sound of a saxophone being played in the building's courtyard by a character named Cornell Dumont. Of course, in the feature film Camilla Rhodes lip syncs Linda Scott's rendition of Oscar Hammerstein's "Every Little Star" (after an earlier audition lip-synchs to "Sixteen Reasons"), the subsequent scene at Havenhurst is cut, and no shred of an Isaak song is ever

heard.

But one wonders what David Lynch heard in "Except the New Girl" and "Every Little Star" that made each appropriate (or not) for that scene. In the pilot, the moment when Betty and Adam lock eyes would have been one important plot-point among many as the series established itself, but in the feature film, it is one of the most important hinge-points.

Also, a note of interest to Isak and *Praker* fans: Chris appears briefly in 1989's *Let's Get Lost*, a documentary about his FIFTH namesake Chet Baker. In the film, we see Chris working in the studio along side that drag-addled jazz legend and looking for all the world like a younger, fresh-faced version of Chet himself.

Best,
Jim Finley
Portland, Oregon
e-mail

We'd completely forgotten about the Mulholland Dr./Isak reference, Jim. Thanks for the reminder! Also, we realized shortly after going to press with WTP 64 that we'd also forgotten to mention Chris's work in—um, shoot, it's slipped our minds again! We'll surely think of it after this issue has left the door....

Dear WTP,

I've got to take issue with John Mitchell's review of Chris Isak's 1987 second album. It is undoubtedly his best and most *Isak* album. Mr. Mitchell says, "Most notable about this album is that the majority of songs have a particularly *non-Isak* optimism to them about love and relationships..."

I couldn't disagree more. All you have to do is listen to the lyrics.

"You Owe Me Some Kind Of Love" is about a jilted lover begging for some final attention from the siren who is leaving him.

"Heart Full Of Soul" is about a man painfully regretting his lost love.

"Blue Hotel" is a description of a place of desolation for lonely lovers.

"Lie To Me" is about a guy overseas who is cheating on his lover back home.

"Fade Away" is about the pain and loneliness that is finally leaving the poor guy after he has finally met the girl he's singing about.

"Wild Love" is about lust and sex. Love is secondary in the song, at best.

"This Love Will Last" is the only re-

motely positive song of the bunch. He sings, "If I had to tell you the way I feel about you I'd say nothing. When I try to tell you how I feel I only end up crying." Oh yeah, that's upbeat.

"You Took My Heart" is an obvious metaphor for a broken heart. To paraphrase the lyrics, he's sitting alone at night thinking about her and wondering if it's wrong or right to keep dreaming about her.

"Cryin'" is about crying. She makes it easy for him to cry, he pleads to the Lord to save his soul and asks her not to hurt him anymore, and he finishes the refrain with "You make it easy to cry."

"Lover's Game" is about a guy who is insensitive and admits he calls up the girl and tells her he loves her while admitting to the listener that love is just a game he likes to play.

"Waiting For The Rain To Fall" is about the end of a love affair where the girl has no tears, and he ends by saying, "Nobody loves no one."

Where is the optimism, Mr. Mitchell? This is the best Isak album ever because it is the most passionate and bitter.

It is the only album of which I have ever bought the LP, Cassette, and CD.

Sincerely,
Mark A. Altman
Centerville, Virginia

Dear Craig and John,

I've just received your WTP *Ennerhead* issue. Unfortunately for me, I see that language is still a big barrier when you say "[...] in the twenty-five years since the release of the movie, there have been only two lengthy essays that attempt to decipher it." I have written my own 180-page essay (that's for the "lengthy" part of your sentence) in French for my University Master's thesis in 1994-1995 (in 1996, I wrote a thesis about *The Elephant Man*). My Mastership Essay was entitled *David Lynch: Beyond Appearances*, and I studied his short films and *Ennerhead* in it (and honestly, it has nothing to do with what you can imagine of a university essay, because I wrote it "against" the usual rules of composition for such writings). Hopefully, this *Ennerhead* essay will be published in 2004 (one of my Lynchland books will be published later in 2003, and then I will work on this one).

And hopefully, one day you will be able to read this essay in English. It will be difficult to find a translator for such a text,

though, because my goal was not only to analyze and technically study the film and "decipher" it, but also to "recreate within the reader the experiences felt during a viewing of *Ennerhead*", to use your own words. In fact, as this mastership was defended in a section of the University that dealt more with literature than cinema, the text itself (and not only the "thoughts" expressed in it) had to approach a certain poetic quality (no one of course asked me for this, but I conceived the whole project with this perspective in mind). It must certainly sound pretentious said that way, but my essay was written as a kind of "poetic study" of the film. As you do in your own essay, I also gave my personal interpretations of the film, and these interpretations were all centered around eight different possibilities of seeing the baby, from the most trivial meaning (the baby as a perfectly normal baby, only "deformed" in Henry's point of view) to the most symbolic meaning, where the baby would not really exist but would represent a part of Henry's psyche.

Ennerhead still is in my mind the best film David Lynch has ever directed, and I doubt I will ever change my mind about that (unless, possibly, *Rainy Rocket* ever gets produced). I constantly come back to this film in my work about Lynch. David often says that there are as many different ways of seeing *Ennerhead* as there are viewers. I would go even further than that: each time I watch the film—and it's a film I watch often—I have a different experience, because I focus on something different, or I see a certain scene in a new way. One day the film can be almost a slapstick film, the other day it can be a tragedy. As you have correctly mentioned, when we write about a film, we certainly learn a lot about ourselves, and *Ennerhead* is the film that has taught me the most about myself as a result of these long writing processes and all the hours I've spent in this world.

Now onto something a little different. In a few days, www.lynychland.net will officially launch. For the moment, the Man in the Planet is waiting for you on the homepage. The Web site has been fully redesigned, and I hope you will like this new design. Its content will be basically divided into two different parts: Roland in Lynchland (where my articles—in French—will be available) and Lynchworlds. Lynchworlds will be a totally new section, and some

members of the Lynchland team are going to write some articles for it little by little. I will let you know as soon as a new essay has been posted. It will be easy to locate English essays for the non-French speaking readers. The first important addition to the site will be a two-part interview with David Lynch and John Nefz about www.davidlynch.com and the Blue Bob concert (which took place in Paris in November 2002). The interview will be illustrated with images never seen before of the concert (and later, of the meeting backstage between David Lynch and his d.com members).

To come back to your *Emmerhead* essay, I don't agree with everything you have written, but your essay gives me the desire to watch it again. I think my main point of disagreement would probably concern the Man in the Planet. I don't see him as a symbol of the active side of Henry, but as a symbol of his subconscious (he's not on the Planet, but in, he controls what is going on in Henry's mind). This being said, a lot of things can be adjusted. In my opinion, Henry "gives birth" to the baby not because he was active for one of the first times in his life, but because of his instinct (instinct being connected to subconscious). However, these two interpretations are probably not that far from each other. On the other side, I don't see the Lady in the Radiator more passive than the Man in the Planet. She stands still (the Man sits in front of his machine), dances, walks, and her face is probably more expressive than the Man's.

Even if your theory of Henry's trying to escape his fears and retreating in a fantasy world is quite interesting and insightful (for instance when you mention the parallels between Henry and Fred Madison), I'm not as sure that the Man in the Planet is positive and the Lady in the Radiator is negative, as you assume they are. I know that, little by little, Henry's mind becomes as numb as Mr X's arm because of his dreams in front of the radiator but, at the same time, she's a real comfort for him. And we must also remember the circumstances in which she was "born." David Lynch felt "depressed" or in a state of "anger" when he started *Emmerhead*,

and the Lady in the Radiator appeared once he began meditation. This could lead us to think that the Lady in the Radiator doesn't only symbolize passivity, but hope, warmth, and light in a world filled with darkness.

Well, I think I should stop here. I can talk again and again about *Emmerhead*. One last thing: I really loved your explanation about why Mary (and not Henry) rubs her eye. If it was only for this short sentence, I would like to see the film again.

Best regards,
Roland Kermarrec
France
e-mail

It's always good to hear from you, Roland! It's bad, indeed, to forget about your work as Emmerhead, though probably because we have never had an opportunity to read an English translation. Some day, perhaps, we will have that chance!

Hello!

I have been watching *Half Street Blues* reruns religiously on Bravo—it is great to see Mark Frost's pre-*Twin Peaks* storytelling in action.

What really sucks about Bravo, unfortunately, is they skip random episodes (which

kills continuity) and have a monkey for a film editor who hacks out random scenes with important lines that often provide closure to storylines. The person editing obviously does not actually watch and comprehend the episodes. Twice last week characters were shot and their final fates were not revealed. The also skipped the fourth season finale where Renko gets married.

Anyway, seeing as how you guys are gods when it comes to writing thoughtful, critical episode guides for quality shows, could you please do one for *Half Street Blues*? Please?

I figured it couldn't hurt to ask!

Keep up the great work,

Chris Aubey
e-mail

Well, first we'd have to get good copies ourselves. Chris! You bring up a good point about reruns; it's become increasingly difficult to rely on later replays as a dependable source for catching television shows. It's a problem that's been building for years. To begin with, at the mounting time has gradually been decreasing over the years to allow for more commercials, reruns have to be cut when rebroadcasting older shows. And sometimes, studios try to squeeze a longer show into a shorter format. A few years ago, networks was airing reruns of Columbo and chopping one-half hour out of the episodes! (They were either cramming two-hour episodes into ninety minutes, or ninety-minute episodes into an hour, we can't remember which.) The Columbo scripts were some of the best-plotted detective stories ever for TV, and having a half-hour missing left some of them missing as sense at all.

If it's not the missing reruns or the arbitrarily-inserted extra commercial breaks (Tom Fontana noted this practice in his Spectrum 18 interview about Homicide reruns: "The only thing about the Court TV stuff is they put the commercials in weird places. They're not where we put the commercials."), it's the increasingly-obnoxious animated personas along the bottom of the screen. Has anyone been watching the Buffy reruns on FX? John's been catching the season five episodes, and the promos for Lucky and The Orlando Jones Show are kind, amusing, and full (we're not exaggerating) a full one-quarter of the bottom right of the screen. D!D's are the only way to go....

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Hi Craig and John,

I just finished your *Eisenstein* analysis. I must admit that I never thought of the Man in the Planet as part of Henry. I just thought he was representative of blind destiny or fate. It's interesting to compare him to a similar figure in another movie by a different director. I'm referring to the opening of Ed Wood's *Glen or Glenda?* Bela Lugosi plays a figure sometimes listed in credits as "The Spat." From an isolated sanctum, Lugosi watches over events that seem to transpire below. "Pull de string! Pull de string!" he intones, setting events in motion in much the same way that the Man in the Planet pulls on the levers and gears of destiny. Both sequences occur at the beginning of their respective films, which were first features for their respective directors. Both are enigmatic, moody scenes shot in black and white. Of course, the Lugosi prologue is the most effective part of Wood's film, whereas Lynch is just getting started.

At the risk of mousing blasphemy, I wonder: could David Lynch have taken a cue from Ed Wood? The implications are staggering. As you point out, the Little Man From Another Place and the Giant in *Twin Peaks*, the angel in *Fire Walk With Me*, the Mystery Man in *Last Highway*, and the Cowboy in *Mulholland Dr.*—all these descend from the Man in the Planet in *Eisenstein*. The mind boggles! Before burning me at the stake, watch the sequences from *Eisenstein* and *Glen or Glenda?* back to back and compare. I dare ya.

Did either of you noticed any similarity between one of the "Hulk dogs" (specifically the mutated pit bull) in the new Hulk movie and David Lynch's *Angriest Dog in the World*? This particular Hulk dog sort of had the weird tadpole shape and huge maw of teeth. I wonder if any of the artisans involved in designing the Hulk dogs were inspired by Lynch's *Angriest Dog*. If there are toys of the Hulk dogs, I'd like to get one, customize it with a leash for it to strain against, and have my own *Angriest Dog* in the World to display on one of my bookshelves. Best, Chuck Hoffman e-mail

Freud Eisenstein was the cinematographer on The Hulk, so it's not hard to imagine that somewhere along the line he may have suggested Lynch's Angriest Dog as an inspiration.

Odd, you should mention a possible Lynch/Wood connection—January Depp awakes a reference to such a possibility in an interview that appears on the Plan 9 From Outer Space DVD (but this issue's "World Spins"). As for the Legion scene in Glen or Glenda?, however, we'll have to think about that. It's been a little while since we've seen the film, though that scene is unforgettable (at least of that scene, actually). (The "string" line also brings to mind the Coe-Armond Movie's line in Fire Walk With Me, "The thread will be torn, Mr. Palmer! The thread will be torn!" If we're not ready to propose a direct influence at this point, though.)

Dear Craig and John:

Reading WTP is still one of the most sweet perks of my life. Thank you always for keeping doing the good work, sincerely!

I have one question in mind, and I don't know if you can help me. I would love to know the set list (including all the songs and the order) of the show Julie Cruise performed at the Twin Peaks Fan Festival 2002. At least, if you don't have this information, I would like to know where I can find it. Thank you very much in advance.

Is there any news about Lynch projects after *Mulholland Dr.*? Here in Spain, I've heard nothing about him or TV or DVD, but if anything interesting happens, I'll let you know.

Raul Ansola Lopez
Spain
e-mail

Thanks for your kind comments, Raul. We don't have Cruise's set list, but we've at least one of our readers did. Can anyone out there help out and send us the information?

Lynch has spent a lot of time getting the Eisenstein DVD finished and working on his Web site the past couple of years. Like everyone else, we're eagerly waiting for news about his next film project.

Dear WTP,

Hey, I have just discovered *Twin Peaks* a few months ago and now I am a huge fan. Have your magazine and have been buying all the back issues I can from you guys. I was just wondering if you ever covered Sheri Lee staring in the TV mini-series *Knight*. I don't remember hearing about that in any of the magazines I have. It is being released on DVD.

Nick McGowan
e-mail

If please aboard, Nick! We published a photo from Knight but never got around to reviewing the series. It received some high praise, however, and with the DVD release, we may get around to writing something about it.

Hi John & Craig,

WTP 65 was another great issue. I enjoyed your *Eisenstein* article immensely. Let me ask, why does it seem that people who write about the movie rarely mention that the "worm-like things" look in awfully lot like giant sperm? Surely that isn't just my interpretation? The sexual imagery in the opening prologue is, as far as I am concerned, fairly undeniable, especially when the "worm" drops into the worm-like pool of liquid. This of course ties in with Henry's guilt and anxiety about fatherhood. And the fact that the baby shares a strong resemblance to these rotten little buggers cements Henry's fear of his own vitality and what it wrought.

Thus always seemed obvious to me from my first viewing, yet it is never mentioned, not even in your excellent article, which otherwise matches most of my own interpretations of the film.

Of course, that isn't to say that the "worms" can only represent sperm (they could all be little fetuses or whatever else you may assign them to), but it seems likely to be a strong influence.

Joshua Zyber
e-mail

Thanks for your kind words about the Eisenstein essay. Though we're generally pleased with how it turned out, given the amount of time we had to write it, its biggest flaw (in our opinion) is that it failed to explore in a detailed fashion the sexual themes in the film. We alluded to these briefly but did not develop these issues fully. Designating the "worm-like things" as "sperm" (an interpretation we did not have and there as we read various reviews of the film) would have started us down that road, and to be quite honest, we never could develop a solid and coherent theory as to exactly what the film was saying about sex. There are the obvious aspects of its negative manifestations as Henry (at least), but surely there is much more to the film about the subject than that. Given another couple of weeks to work on the essay, we think we could have come up with something interesting to say about it, but we were unable to hit on all the topics we would have liked.





The World Spins

Illustration © 2003 Larry Hunt

We've fallen a bit behind in recent issues in covering the various television appearances by *Twin Peaks* actors, so we'll try to get caught up this time around!

Twin Peaks on Screen

Heather Graham was a guest on *The Tonight Show* on January 27. She talks about her upcoming 33rd birthday (January 29). Her chef boyfriend will be cooking for her. She took a trip to India and had a mini-spiritual epiphany, but not a major one. After showing one of her Yoga positions, she discussed her new movie, *The Gaze*, a romantic comedy. Jay Leno played a clip from the film, a bizarre song-and-dance scene from *Gaze* as if performed in India. The interview lasted about nine minutes.

Graham was a guest on *Late Night With Conan O'Brien*, again to promote *The Gaze*. Conan congratulated her on her becoming a New Yorker—she just got an apartment in the city. Across the street from her she can see a “naked computer guy” typing away. She talked about her India trip, mentioning that she got sick and spent the time watching MTV Asia, which is much more conservative than what airs in the U.S. A clip was shown (the same as on *The Tonight Show*). The segment lasted almost eight minutes.

Mädchen Amick returned to *Gilmore Girls* in her role as Sherry Tinsdale in the February 4 episode “Dear Emily and Richard.” Amick had previously appeared in “It Should Have Been Lorelai” (February 12, 2002) and *Take the Desired Eigh* (November 5, 2002).

Grace Zabriske returned as the mysterious Yellow Teeth in “Ashes to Ashes,” the February 14 episode of *John Doe* (which, unfortunately, Fox canceled, leaving viewers hanging a bit as to the whole backstory about the intriguing character). Zabriske is credited in the following episode, “Psychic Connection” (airing March 7), though we didn’t notice her there. Zabriske definitely appeared in the *Charmed* episodes “Baby’s First Demo” (February 22) and “Sense and Sense Ability” (April 27), playing a crone.

Jennifer Garner (star of *Alias*) has not been in any Lynch projects, but when she guest hosted *Saturday Night Live* on February 15, she appeared in a skit as an actress starring in a soap opera titled *Twisties in Love*.

Don Davis appeared as Doctor Tate in a fascinating episode of *The Twilight Zone*, “Memphis,” that aired February 26.

Laura Elena Harring appeared on *Late Late Show With Craig Kilborn* on March 12. After a clip from *W/llard*, Harring discussed her background and her \$28 million jewelry worn at the previous year’s Academy Awards ceremony. Kilborn asked Harring about Caispin Glover, the *W/llard* co-star, who has a reputation for being somewhat strange. Harring then talked about working with Bob Dylan on a movie, *Masked and Anonymous*. At Kilborn’s insistence, Harring makes her “Miss Piggy” face. The segment lasted about seven minutes.

Kiefer Sutherland was guest host Tom Dreesen’s guest on *Late Show* on March 18. Sutherland talked about 24, then about



Graham on Leno



Graham in The Gaze



Graham shows Leno some Yoga



Graham on Conan



Amick as Gilmore Girls



Zabriske as John Doe



Zabritskii on *Charmed*



Haring on *Killbuck*



Garver (with Clint Parrell) on *SNL*



Invitation to Love



Sutherland on *Late Show*



Sutherland on *Daly*

American stereotypes of Canadians. After discussing the great hockey player Wayne Gretzky, Sutherland mentioned working with both of his parents in *A Time to Kill*. He then talked about the differences between working in film and on the stage. Sutherland described his role in *Platoon*, which starred Colin Farrell. (Sutherland provides an off-screen voice in the film.) A clip from the movie was shown. The interview lasted ten minutes.

Sutherland appeared next on *Late Call With Conan Daly* on March 25. Daly reminded his audience that Jerry O'Connell was the fat kid in *Stand By Me*, while Sutherland was the bully in the film. Sutherland surmised that Daly was "fishing for a story" about O'Connell and talked about the time during filming that O'Connell tied his babysitter up and snuck out of the house to go to a hippie fair. He bought some marijuana cookies by mistake and was found later in a park crying, production on the movie had to shut down for a day. "And I know he's got some stories on me, so I'm done now," Sutherland was thankful for the huge lead-in audience *American Idol* provided for 24. He talked about the similarities between the show's plotline and real-world events. Daly showed a clip, then the two talked about *Platoon*, which was pushed back from its November release because of the Washington, D.C. sniper attacks. Daly then showed a movie trailer, and Sutherland praised Farrell's

performance. The segment lasted almost nine-and-a-half minutes.

Chris Isaak guest-starred in the March 28 episode of *Ed*, "Second Chances," playing history teacher Jaime Decker. (The preceding episode, March 12's "Babystrung," guest-starred Molly Shannon.)

In the April 10 episode of *CSI: Crime Scene Investigation*, "A Night at the Movies," a character wearing an *Erasehead* T-shirt is featured.

The popular CBS series *JAG* will begin its final season this fall, so the network is hoping to continue the franchise with a spin-off show, *Navy CIs*. On April 22 and 29, *JAG* featured a two-part story that was essentially a pilot for *NCIS*. **Robyn Lively** co-starred as *NCIS* agent Viv Blackadder. (Mark Harmon also starred.) Apparently the character wasn't especially popular. Although the series was picked up for the fall, Lively is not part of the cast. (The two episodes were titled "Ice Queen" and "Meltdown.")

Alicia Witt starred in a May 7 episode of *The Twilight Zone*, "The Execution of Grady Finch."

Laura Elena Harring guest starred as Attorney Quentin in the *Law & Order: Special Unit* episode "Perfect" (May 9).

On May 15, *Late Night* aired its very clever clay animation episode. It aired its October 18 show, which featured **David**



Isaak (with Julie Bowen) on *Ed*



A scene from *CSI*



Robyn Lively on *JAG*



Willow on *Twilight Zone*



Harrowing on *Law & Order: SVU*



A clay situation *Buffy* so Conan

Bowie as the musical guest (see *WTP* 62).

Twain Peaks got a brief mention on *ABC's 50th Anniversary Celebration* on May 19. A few clips were shown alongside other notable ABC dramas. (Undoubtedly the highlight of the special was the great *Alice/Colombo* satire skit.)

Lynch References on DVD

In John Whedon's audio commentary for the second-season *Buffy the Vampire Slayer* episode "Innocence" (in which Buffy renounces that Angel has lost his soul), she begins to dream about making love with her former boyfriend. Whedon says, "This scene, also a new thing for me, extremely at its, kind of a Lynchian darkness to it, and very sexy." (See chapter 10 on the DVD.)

In Whedon's commentary for the fourth-season *Buffy* episode "Restless," he denies a common perception that the red drapes in Willow's dream were an homage to *Twain Peaks*. He says, "The red curtains, many people associate with *Twain Peaks*, but in fact it was *not* a direct homage. The red curtains are a somewhat more literal image of comfort and safety, the place where [Willow] feels safe." (See chapter 4.)

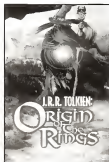
In the audio commentary to *Frail Hell*, co-director Albert Hughes praises Lynch for being able to break out of the standard three-act structure that is common in filmmaking. Hughes notes that in *Mulholland Dr.* and *Lost Highway*, Lynch is "not leaning on anything traditional." While it may result in frustrating or confusing movies, "he's breaking some ground there and doing something different." (See chapter 32.) Peter Dinklage (cinematographer for *Lost Highway*) provides some of the commentary. The disc also includes the HBO featurette *All Ten Frail Hell* hosted by Heather

Graham.

J.R.R. Tolkien, *Origin of the Rings*, a cheapie DVD ("an unauthorized tribute") we stumbled across at Best Buy, ended up being more interesting than we'd expected, and even includes a mention of Lynch at chapter 7. Film critic Christopher Heard (*Real 2 Real*) praises New Line for choosing Peter Jackson to direct the *Lord of the Rings* movies: "Take the idea of getting David Lynch to direct *Dave*, I thought that was the perfect, perfect choice. Get someone who thinks eccentrically, who thinks artistically, to tackle this kind of thing, and you let him do it."

In the *Mad Max: "Special Edition"* DVD, a documentary, *Mad Max: The High Octane Birth of a Superstar*, includes some interview clips of Peter Laune discussing Gibson's early film *Tom*, in which she co-starred.

Perhaps the oddest Lynch reference is in a Johnny Depp interview included in the *Planet 9 From Outer Space* DVD. Early in the discussion, Depp says, "[Ed Wood] was *not* the world's worst director. I think that he was a guy who was driven and was hungry to release some sort of vision that he had, an artistic vision, and I think he was an important filmmaker in that sense, because there may not have been a John Waters or a Tim



Buffy's Jan W. Lebow



Buffy (Sarah Michelle Gellar) and Angel (David Blueweaver) in a dream sequence with some "Lynchian darkness" in a Whedon-directed episode of *Buffy*



Willow (Alyson Hannigan) wanders through corridors of red drapes in *Buffy*.



Laurie on the *Mad Max* DI DVD and in *Tim* (1979)



Another blast from the past: John Cusack (with Richard Dean Anderson) in an episode of *MacGyver*, "The Golden Triangle," from 1985 (actually the first episode following the pilot).

Burton or a David Lynch without a renegade like Ed Wood."

Caleb Deschanel provides audio commentary in the new special edition of *The Right Stuff* DVD.

While we're on the subject of DVDs, at least a couple of readers have pointed out that we missed an Easter egg on the *Short Films* disc in our *ITP* 59 report. As Uwe Meyer noted, "Go to the *Asphodel* menu screen, select 'back,' and press right. This will highlight the right eye. Hit 'enter,' and you will find two more film tests with Catherine Coulson. Or you can go directly to titles 12 and 13."

And finally, a report by Mark Rahner of the *Seattle Times* claims that Arisan "no longer has the rights" to produce the second season *Twin Peaks* DVDs, "and they don't know who does now" (which is hard to believe). (Thanks to Brian Kursar for letting us know about this article.)

Et Cetera

The June 16 issue of *The Hollywood Reporter* has a news item about the creation of a "peace palace" (?), a place "where practitioners of transcendental meditation hope to exert a calming influence" over Los Angeles. At the press conference, Lynch described the upcoming site as "a peace-creating factory." Others attending the press conference included Heather



David Lynch's cow sculpture



Cusack and Jodie Depp in *From Hell*

then ended up disappearing again. Later still, the cow was located and went on display at the Alleged Gallery in the Meatpacking District. But the adventures were not over. According to a report in the January 9, 2003 *New York Post*, after a showing at Alleged, the cow has vanished yet again! The newspaper quotes Lynch from *MacDirectory* magazine, "I lost the cow. And the people that brought me into the cow world have disappeared as well." Is this weird or what? (Thanks, Tony Hammer.)

The *Starz/Encore* series *The Director* is scheduled to feature Lynch in the September 4 episode.

Recently Jerry Buttle, the great cartoonist of the *Geddy* comic strip, passed away. He lived in the Dallas area, and we'd always intended to try to get ahold of him after seeing this in a April 20, 1998 newspaper article: "Several comic strips have been spun off into TV shows, merchandise and other projects. But what *Geddy* has spawned is as unusual as it is unlikely: *Geddy, the Musical*. The stage production made its debut in Kansas City, Mo. in 1998...Mr. Buttle's collaborator is Angelo Badalamenti...Mr. Buttle says he and Mr. Badalamenti have another joint effort in the works, and there is renewed interest in staging *Geddy, the Musical* in New York."

According to *Empire Online* and a "poll of experts," Heather Graham's performance in *From Hell* ranks as the fifth worst movie accent of all time. (Sean Connery's *The Untouchables* tops the list.)



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